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host suggests the bringing of masks, tucum fibers, and so forth. These trips generally take two days, and only persons with whom the vorĕkɨ's family maintain good relations receive an invitation. A Tukuna will rarely dare to come uninvited.

In general, the definite invitations are given on the eve of the festivities, usually simultaneously by messengers in two canoes, one going upstream, the other downstream. Each man carries a large bark horn, bu'/bu (see p. 42), covered with banana leaves to conceal it from the glances of women and children when the canoe touches shore. Blowing this instrument, the sound of which may be heard from afar, the messengers travel from one house to another, telling the owner the exact day and hour (by the sun's position) when the ceremony is to start, and ascertaining the prospective attendance or absence of the invited guest.

Final arrangements.—While the guests are preparing masks, tucum fibers, small drums, and festive attire in their homes, the final arrangements are being made at the host's house. At the quarter of the house where the vorĕkɨ's seclusion room is erected, outside the house a corral is made, consisting of two thatched walls, higher than a man, perpendicular to the house wall (pl. 17, *c*). The distance between the walls, which are about 12 m. long, is about 7 m. in this enclosure, called tɔ'/kɨ-pi^{a}i^a (tɔ'/kɨ, a ceremonial musical instrument, see below; pi^{a}i^a, enclosure) various ceremonies are carried out with the vorĕkɨ. She has access to it through a small door which, except for these occasions, is firmly lashed to the house wall. During the festivities the musical instruments are kept in the enclosure at night.

A cleared path extends from this corral to a spot on the bank of the river or igarapé several hundred meters from the house, where the musical instruments and the statues used in the ceremony are kept in water during the day, to prevent the former from drying out and to conceal the latter from the uninitiated. From nightfall on, only the persons in charge of the ceremonial instruments* may frequent this path, as the host expressly advises the guests. The yard is cleaned and enlarged, and the other paths are closed off by poles, except one that remains open for the necessities of the guests. A large platform about 2 m. high is constructed inside the house for the smoked meat; it is to the right of the seclusion room. The jars, water jugs, sieves, and gourds remain near the door to the left side of the retreat. The outside surface of the wall of the seclusion room (inside the house) is decorated with paintings, that is, bands or crisscross designs composed of triangles, rhomboids, and circles. In one of these quarters is painted the figure of a deer, the symbol of vigilance. At the top there is always a sun with a conventionalized human face, a star, and a new moon. Apparently, these four designs were the only ones painted in the old days, but today the wall is filled with less traditional figures. A photograph of such a wall, taken by a Capuchin missionary, shows a watch, machetes, a tent, a soldier, a woman, and so on; I myself have observed paintings of steamships and airplanes, because nowadays any guest may take advantage of the smooth, white wall to paint whatever comes into his head.

All objects are removed from the floor of the house and are piled on top of the dwelling platform, where the inmates accommodate themselves so as to leave the greatest possible space for the free movement of the guests and for the ceremonies.

* These persons are called ʔɔɔ'-tani^a (ʔɔɔ', demon) or tɔ/kɨ-tani^a (tɔ'/kɨ, ceremonial instrument, described below).

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PLATE 11

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Girls' puberty ceremony. *a*. The seclusion room. *b*. Making the varïkj's bracelets. *c*. Carrying the remains of the feast to the river.

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a

b

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c

FEATURES OF THE GIRL'S PUBERTY CEREMONY